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# **DANCE THEATER WORKSHOP**

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirement for the degree of

Master of Arts  
In  
Arts Administration

by

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Bachelor of Science in Dance Management,  
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## **ABSTRACT**

The following report documents the internship performed by Jenny Howell at Dance Theater Workshop (DTW) in New York, New York from January 11, 2010 to April 16, 2010. Since 1965, DTW has existed as a non-profit organization devoted to presenting and supporting contemporary dance and the artists who create it. DTW currently operates from its building located at 219 West 19th Street between Seventh and Eighth Avenues in the Chelsea district. During this time with DTW, I worked closely with the Marketing and Development Departments as the Audience Engagement intern responsible for the organization and execution of the audience engagement activities and special events. This report includes information regarding DTW's history and organizational structure. It explains the duties I performed and my overall contributions. It also discusses the strengths, weaknesses, opportunities, and threats of the organization. Finally, it presents current best practices in areas of the non-profit field, and makes recommendations for DTW based on this research.

## INTRODUCTION

My internship experience at Dance Theater Workshop (DTW) began with much research and exploration of the non-profit arts world in New York City. My interest and desire to intern at DTW was not only because of my background in dance, but also because of the positive feedback I heard from those that had experienced the organization. I knew I wanted an internship at a highly respected non-profit, and I wanted to get experience in planning and implementing special events and fundraisers. At DTW, I could fulfill these goals as the Audience Engagement Intern. This position was directly involved with supporting preparations for fundraising and cultivation events. Therefore, I submitted an application, participated in a phone interview, and was offered the internship position that was agreed to begin at the start of 2010.

My internship was extremely well-rounded. I wore many hats during my time at DTW which allowed me to get a very close look into the organization and how it is run. Throughout the four months, I became well acquainted with the marketing strategies and audience development activities. I also gained an in-depth understanding of the solicitation process for individual giving within the development department.

In this report I will detail:

- A history of the organization, its current programming, its management structure, and the financial arrangement that keeps the organization intact
- Details of my duties and activities during the internship
- An in-depth analysis of the issues within the organization including strengths, weaknesses, opportunities, and threats

- A breakdown of best practices in the non-profit arts field and recommendations for the future of DTW
- An explanation of my contributions to the organization as an intern

## **CHAPTER ONE: The Organization**

### **History**

In 1965, Jeff Duncan, Art Bauman, and Jack Moore founded Dance Theater Workshop (DTW) as a choreographers' collective. DTW was formed with the idea of sponsoring and supporting the work of choreographers and artists of contemporary dance with a focus on artists who are early in their careers. David White was hired as Executive Director and Producer of the organization in 1975, becoming the first full-time employee. White served as leader for many years, helping it grow and flourish into a highly respectable non-profit performing arts organization until stepping down in 2003. During his tenure, DTW significantly expanded performance opportunities for a wide range of artists. He also played a large role in the creation of an Artist Services program which is now offered through a DTW membership. Two other major developments that came about during his time in leadership were the National Performance Network (NPN), now its own separate 501(c)3 organization, and the New York Dance and Performance "Bessie" Awards. Through his grand visions and persistence, White was behind the construction of DTW's Doris Duke Performance Center, which opened in 2002. The new building features two large rehearsal studios, administrative offices, and a 180-seat theater dedicated to contemporary dance artists and their work. In recent years, DTW has had a constant change in leadership. There have been three different Executive Directors since 2003.

Some well-known creative people who have come through DTW during their early artistic journey are artists such as Ronald K. Brown, Donald Byrd, H.T. Chen, David Dorfman, Molissa Fenley, Whoopi Goldberg, David Gordon, Bill Irwin, John Jasperse, Bill T. Jones, Ralph



Lemon, Susan Marshall, Bebe Miller, Mark Morris, Michael Moschen, David Neumann, Tere O'Connor, Pepón Osorio, David Parsons, Stephen Petronio, Lenny Pickett, and Merián Soto.

## **Mission**

As one of America's top performing arts institutions, Dance Theater Workshop works to hold true its mission to "identify, present, and support independent contemporary artists and companies to advance dance and live performance in New York and worldwide." It is a center for the development and presentation of contemporary dance and performance, and for the artists who create it. DTW presents over 110 performances by some 45 different artists and companies each year. Throughout the years, DTW has brought many remarkable works to the stage, provided artists with professional development tools and resources, and now has been working hard to cultivate public involvement in the arts and a better understanding of contemporary dance.

## **Programs and Activities**

There are many different innovative programs and activities happening within Dance Theater Workshop. Primarily a presenter of dance, DTW has programs that provide choreographers the opportunity to create, develop, and present their work.

### *Commissioning and Residency:*

DTW's strong dedication to contemporary dance is evident in its commissioning and residency program. DTW makes an investment in the creation of new work by providing artists

with funds to help facilitate the process. Other than simply providing the means, DTW provides the artists with space to create, rehearse, and perform these works. With a residency at DTW, the artist receives a technical residency in the theater and the opportunity to engage in dialogues with fellow artists, staff, and audience members about their work. The artists that are chosen for the commissioning and residency program are the artists who make up DTW's main season of performances. Artists presented in the main season have a Wednesday through Saturday run in the theater and are promoted with DTW's marketing strategies and materials.

#### *Fresh Tracks:*

Through Fresh Tracks, DTW provides an opportunity for new artistic voices to gain professional experience and recognition. The Fresh Tracks Performance and Residency Program engages artists directly with peer artists, arts professionals, and DTW staff in dialogues about their work within the context of the professional contemporary dance and performance field. In the spring, each member of the group receives a 50 hour creative residency along with introductory level professional development workshops in marketing, fundraising, and career development strategies. Artists also participate in open discussions about their creative process and one-on-one consultations with Artistic Advisor Levi Gonzalez.

#### *Studio Series:*

The Studio Series offers an opportunity for research and development in a creative residency format. The program provides selected artists with time, space, and a commission. The Studio Series is considered more as a laboratory for experiment, because it closely focuses on the process rather than the final product. The public showings held in the DTW studios are informal. It is a time for the artist to show what they are in the process of creating. The

showings are technically minimal and are usually followed by question and answer opportunities. Most Studio Series artists like to get feedback from the audience so they will have an idea of how the work will be perceived when completed. Studio Series artists are curated internally by the Artistic Director in conjunction with Programming staff and guest curators from Urban Word NYC and DTW's season artists.

#### *Lobby TALKS:*

Lobby TALKS creates a forum for open and in-depth discussion on contemporary issues in dance and performance. Conceptual themes are investigated, challenged, and considered by an invited group of artists, critics, and theorists, and are open to all who would like to join the conversation. There are three scheduled discussions each season with panelists and moderators consisting of prominent arts advocates in New York City.

#### *Family Matters:*

DTW's Family Matters series was created for families looking to introduce their children to fun, intelligent, and provocative live performance. This relaxed and informal series embraces dance, music, and theater. The kid-friendly performances provide an opportunity for a family outing to see one-of-a-kind showcases and experience live performance art. The series is curated by two current board members who find the appropriate artists for the performances.

#### *Guest Artist Series:*

In the Guest Artist series, Dance Theater Workshop partners with dance companies and other producing organizations. These are usually colleagues whose work DTW feels enriches the performing arts in New York City. This series takes place outside of the regular presenting

season and is held during the summer. A comprehensive one-week rental package ranges in cost from \$12,500, depending on the project, and includes the following:

- Box office and technical staff
- Promotion on Dance Theater Workshop's web site and front of house board
- Renter retains all box office receipts
- State-of-the-art lighting and sound systems
- Telephone reservation service, web and advance ticket sales

#### *Memberships:*

Artists locally and nationally can become members of the Dance Theater Workshop community. Members have access to many services and resources that help them through their time of building a career in the performing arts. Fiscal Sponsorships and Marketing services are some of the major advantages of holding a membership.

DTW's Fiscal Sponsorship program is a simple and affordable way for independent artists and companies to raise tax-deductible donations and apply for grants. Through this sponsorship, members are able to raise the money they need to produce their work, pay their performers and collaborators, and thus contribute to the growing ecology of dance and performance in New York and throughout the world. The sponsorship program provides these features:

- Convenient "Donate" links on Member Profiles at [dancetheaterworkshop.org](http://dancetheaterworkshop.org) or the artist's own website
- A payout system that puts artists in control of their earnings
- No waiting period when applying for grants

- A simple and affordable fee structure designed to meet the needs of independent artists
- Non-currated, easy enrollment

Members also have access to a variety of marketing tools at discounted rates. DTW provides affordable services that help artists promote their work through multiple advertising mediums. These services make it possible for members to connect with a larger audience, and expand the visibility of contemporary dance in New York.

#### *Audience Engagement:*

The Audience Engagement program at DTW has been a newer development within the marketing department. Throughout its past of presenting contemporary dance and performance art, the organization found it more and more common that the audience, while thoroughly entertained, might not understand what message or idea a choreographer is trying to convey. These viewers expressed great interest in wanting to know more. Therefore, DTW now offers both formal and informal provoked dialogue and discussion.

Dance Docents are members of the DTW staff who are available at every performance to introduce audience members to the artists, to engage in conversation about contemporary dance, and answer questions about DTW's mission and programs. This initiative is designed to increase informal dialogue around contemporary dance and performance.

Coffee and Conversation pre-show talks are held the opening night of an artist's run. They are a chance for the public to come before the show and learn more about the artist's process. There is an assigned moderator in attendance that is familiar with the artist's work to create dialogue and answer questions.

After every performance, the audience members, the Dance Docent and in most cases, the artists congregate in the lobby for an informal post-show gathering with free wine, sparkling water, and conversation about the work. Also, every first Friday of an artist's run, DTW holds a Post-Show Talk in the theater for audience members providing them with an opportunity to ask questions, hear more about the artists' process and vision, and take part in a dialogue about the art itself.

### *Studio Rentals:*

The studios at DTW are available for rehearsals, auditions/classes and showings. The studios are available for rental Monday through Saturday, 10am-10pm and Sunday, 12-8pm. These spaces are booked in advance and stay extremely busy. Each space is approximately 32 feet by 42 feet, and features a custom-built, sprung maple wood dance floor. Both studios have ballet barres, full-length mirrors spanning the interior walls, and floor-to-ceiling windows on the opposing exterior walls. The studios are lit by indirect fluorescent lighting and are equipped with full-range sound systems for playback of cassettes, mini-discs, and CDs. Other amenities include audience seating (approximately 25 chairs per studio) for informal showings, and spacious male and female dressing rooms with sinks, toilets, and lockers.

## **Administrative Structure**

### *Staff:*

Dance Theater Workshop is a 501(c)3 non-profit organization and as such, has a board of directors and an executive director. DTW also employs 19 other full-time employees and four

part-time employees responsible for the management and implementation of the organization's programs and daily operations.

DTW staff is structured into many different departments.

- Executive

- Andrea Sholler, the Executive Director, oversees and manages most areas of the organization including the administrative, financial, and marketing components. Sholler also works very closely with the Board of Directors.
- Carla Peterson, the Artistic Director, oversees and manages the programming department to curate and develop performances and programs that are presented in the DTW season. These choreographers, artists, and companies are selected internally by the Artistic Director and associated staff and curators based on live performance that they see in New York as well as nationally and internationally.
- Kesa Huey, the Assistant to the Directors, works directly with both the Executive and Artistic Directors to implement and assist any and all administrative duties. Huey is also in charge of DTW's internship program including the interviewing and selection of interns in the departments in need.
- Gretchen Weber, the Community Liaison, manages the front desk including phones, visitors, and mail. Weber does all of the booking, scheduling, and renting for DTW's two rehearsal studios. With this task, she is responsible for collecting the rental payments on schedule.

- Programming

- Shalonda Ingram, the Producer, works closely with the Artistic Director during the selection and booking process for DTW presenting season. Ingram negotiates

contracts with artists and companies in order to reach a conclusive agreement.

This position also works with the production department to define technical needs of the contracted artists and productions.

- Marya Wethers, the Program Manager, assists the Artistic Director and Producer in selecting and implementing the performances and programs.

- Marketing

- Megan Sprenger, the Director of Marketing, oversees all duties of the marketing department, including publicity, advertising, materials, website, e-news, audience growth and development and box office components. Sprenger creates relationships with the local and national newspapers and magazines to get all DTW performances visibility.
- Adam Smith, the Marketing Manager, manages the box office and schedules the box office staff for each DTW event. Smith also works greatly on keeping the organization visible on all social networking sites.
- Liliana Dirks-Goodman, the Graphic and Web Designer, creates and designs all marketing materials produced at DTW. This includes designing the advertising, programs, and print materials.
- Sarah Kermensky, Manager of Audience Engagement, coordinates and implements the audience engagement activities. These include pre and post show discussions, gatherings, and parties surrounding performances at DTW. Kermensky also coordinates the organization's special events, including fundraisers, the annual gala, and other cultivation events.



- Yi-Chun Wu, the House Photographer, takes photographs of the season's artists to be used by the marketing department.
- Box Office Staff (3 part-time) – DTW keeps three part-time box office staff to work at the front desk during box office hours and help with front-of-house duties during a performance.
- Development
  - Amy Cassello, the Manager of Institutional Giving, takes on all grant-writing responsibilities of the development department.
  - Editha Rosario, the Manager of Individual Giving, works closely with the Board of Directors to solicit donations from individuals interested in supporting the creation of contemporary dance.
- Membership
  - Sarah Rosner, the Manager of Membership, facilitates the relationship between members and the organization and guarantees that members are receiving and understanding all of the services provided to them. This position works with the Manager of Individual Giving to implement ways to bring in new members.
- Production
  - Chloe Brown, the Director of Production, works with programming to define the technical capabilities of the theater compared to the technical needs and wants of the artist. This includes the negotiation of artists' technical riders.
  - Michael Zimmerman, the Technical Director, makes sure all of the equipment in the theater is functional, maintained, and safe. Zimmerman initiates and sustains the load-in and load-out process of each production.

- Vincent Vigilante, the Lighting Supervisor, drafts the lighting plots, sets and focuses lights, and runs the lighting board for each production based on the artist's vision and the theater's capabilities.
- Production Interns (3 full-time) – The three full-time production interns are hired for a full season. They are additions to the technical team acting as stage hands, stage managers, and board operators.
- Operations and Finance
  - Velky Marte-Valentin, the Controller, oversees all financial operations and supervises the quality of accounting and financial reporting of the organization. She works with each department to help maintain the budgets that are approved at the beginning of each fiscal year.
  - Nupur Dey, the Finance Associate, assists the Controller in the financial operations.

*Board of Directors:*

DTW is governed by a 33 member Board of Directors (See Appendix A). The individual board members are elected at the annual meeting of the Board of Directors by a majority vote. The Board Nominating Committee brings forth potential members who demonstrate a commitment to the mission of the organization and may provide positive contribution and insight. Once elected, each board member must serve a term of three years.<sup>1</sup> The duties and powers of the Board include controlling and managing the affairs and property of the

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<sup>1</sup> Board of Directors. Article II, Section 1-12. By-Laws of Dance Theater Workshop, Inc.

organization and adopting rules and regulations governing the action of the board. The Board also has control over the distribution and payment of the monies received by the organization.<sup>2</sup>

DTW's Board contains elected officers including a President, a Vice President, a Treasurer, and a Secretary. These officers are elected by a majority vote of the members, serve a three year term, and are responsible for running the board meetings. Also within the Board are five major committees: the Finance Committee, the Board Nominating Committee, the Marketing Committee, the Artistic Committee, and the Planning and Development Committee. The committees are formed to closely focus on and oversee major areas of the organization.

#### *Interns:*

Although DTW has a large staff and Board, an internship program was created to give staff extra help during busy times in a financially efficient way. DTW developed a respectable internship program offered to students wanting experience in the non-profit arts field. This is a chance for the organization to get quality help in exchange for helping a student fulfill school credits. There are intern positions available in most departments including marketing, development and programming.

## **Financial Structure**

#### *Income:*

DTW has annual revenue of approximately \$2,700,000<sup>3</sup>. The majority of this overall revenue consists of funds contributed to the organization bringing in roughly \$2,200,000. This

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<sup>2</sup> Board of Directors. Article II, Section 1-12. By-Laws of Dance Theater Workshop, Inc.

<sup>3</sup> Dance Theater Workshop, Finance Committee Report. December 9, 2009.

includes funding received through foundation and government grants, donations from the Board of Directors and individuals, corporate and fiscal sponsorships, and revenue received for specific project subsidies. The Doris Duke Charitable Foundation, the Robert Sterling Clark Foundation, and the Joseph and Joan Cullman Foundation for the Arts have been major supporters of DTW among many other private foundations (See Appendix B). There are also areas in which DTW formulates earned income that contributes the remaining 18 percent in its overall budget line. These areas include box office ticket sales, studio and theater rental fees, and membership services.

*Expenses:*

DTW's primary expense is the salary of its administrative, artistic, and production staff including all taxes and benefits that are provided to its workers. The organization's total expenses per year are approximately \$2,500,000, and the payroll makes up approximately 50% of these expenses.<sup>4</sup> Other major expenses for the organization are funding its programs and payments on the state-of-the-art building in which the organization occupies. When DTW purchased its building in 2002, the organization took on a major debt in which it makes payments via a mortgage. The payments amount in roughly \$360,000 a year, and this extra expense has not been easy for DTW to take on. The remainder costs consist of marketing, administrative, development, and travel expenses. The fees for professional help, such as consultants and contract labor, also come in to play in the budget.

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<sup>4</sup> Dance Theater Workshop, Finance Committee Report. December 9, 2009.

## **CHAPTER TWO: Internship Description**

My duties throughout the course of my internship were vast and continued to expand through the conclusion of my 480 hours at DTW. I was able to work closely with the marketing and development departments. My primary duties started with the Audience Engagement program. I directly assisted the Manager of Audience Engagement, Sarah Kermensky, in her job of carrying out the activities of the program as well as planning and executing the organization's special events. Audience engagement deals with the marketing department in that it is a way to inform the public about DTW and what it does, as well as help to fill the seats.

The Audience Engagement program was designed to enhance the experience of the audience members by providing them with key knowledge and information about the artists and the works they created. Our primary responsibility was the coordination of discussions and gatherings focused around the artists being presented. There were a total of six artists presented in the theater during the four months I was interning. All of the audience engagement activities occurred for the six artists' runs. As mentioned in Chapter one, the individual activities within the program are Dance Docents, Coffee and Conversation, post-show gatherings, and post-show talks. My role was to remain extremely attentive to the details involved in making each one of these happen.

The Dance Docents, being members of the staff in attendance at each performance, had to be scheduled the week before an artist's run in order to allow enough time for preparation. Kermensky would get the staff members to sign up for their night of participation during the weekly staff meetings. At that point, I would receive the schedule and prepare and send out the weekly docent email (See Appendix C). This email included who the Dance Docents would be,

information about the artist or company being presented, and information about the particular work. These emails acted as a refresher for the docents in order to be as knowledgeable as possible.

Coffee and Conversation occurred on the opening night of each artist's run. This involved a 30 – 45 minute pre-show discussion of the artist or company. A moderator was present to start the discussion and answer any questions. This moderator was a person connected to or familiar with the artist but not a DTW staff member. On Coffee and Conversation nights, I was in charge of the set up and breakdown of the event. Coffee was donated each week by a local coffee shop, Café Grumpy. I sent them reminder emails each week to verify they were aware of the date and time the coffee was to arrive. I arranged the chairs in the lobby in a circle to initiate the feel of a discussion rather than a speech. I contacted the production department to set up a microphone and a voice recorder for the moderator. Once the discussion ended, we directed the participants to the box office and/or theater and put the chairs and tables in the lobby area back in the original position.

After each night's production, DTW hosts post-show gatherings for the audience. This involves wine and sparkling water in the lobby following the shows. During that time, the Dance Docent for the night was available for questions or comments and the artists usually made an appearance to mingle with the audience. The box-office workers and ushers served the beverages and cleaned up at the end of the night. My role and contribution in this activity was to keep a constant count of the inventory which included red and white wine, sparkling water, spring water, cups, and napkins. I helped to oversee the flow of the audience from the theater to the lobby for the gathering.

Post-show Talks were designed as another way for the audience to connect to the artists and have a better understanding of the performances they attend. The talks occurred on the first Friday of an artist's performances in the theater and were led by the artist and an outside person chosen by the artist. I made sure that this speaker had a ticket and convenient seat for the show. That was an important task because the theater, being only 180 seats, filled up quickly, especially on for a Friday evening performance.

The special events responsibilities of my internship involved Kermensky and me working directly with the Executive Director and the Manager of Individual Giving. The director had the final say on the characteristics and logistics of the organization's special events, and the development department was involved because of the fundraising aspect of the events. The first special event that occurred during my time was the Fresh Tracks Benefit on February 10, 2010. The artists chosen to participate in the Fresh Tracks residency program performed four nights (Thursday – Sunday) in the theater at DTW. For the benefit, a special private performance was presented on Wednesday, the day before opening, to board members, potential donors, and the interested general public. A ticket to the benefit cost \$150 a person, which included the performance followed by a cocktail party. The party came directly after the performance at a board member's very accommodating loft in an eclectic area of Manhattan known as SOHO. The reception included heavy hors d'oeuvres and an open bar. A past Fresh Tracks artist and current board member, Reggie Wilson, performed a short spoken word piece for the party attendees' enjoyment and entertainment. The performance was followed by a short speech by the president of the board, touching on the impact that Fresh Tracks program can have on the career of new and upcoming artists.

When I came on board, the planning for the benefit had already begun. Hard copy invitations were sent out about a week before I started and responses began to come back to us soon after. I managed the attendees list as people began to RSVP. With each ticket purchase, I wrote acknowledgement letters to the donor as a “thank you” from DTW. These letters also listed the amount donated and the amount that was tax deductible in order for the donor to have correct documentation. Closer to the event, Kermensky and I made phone calls to invitees who had not yet responded to the invitation for the event in order to follow up, make sure they received the invitation, and find out if they were in fact interested. We had Marketing send out email blasts with information about the fundraising event and reminders to attend (See Appendix D).

The board member and spouse who hosted the cocktail party took care of the expenses for the event, providing a significant donation to the organization. They generously provided all of the space, food, and beverages, which allowed DTW to be left with the majority of the ticket sales from the event. Therefore, Kermensky and I were also able to put our focus on making the performance time run smoothly. That involved making a seating chart for the theater and working out the placement of people and groups in a way that was comfortable and convenient for all attendees. We ordered bouquets of flowers to be given to the artists at the end of the performance by DTW’s Artistic Director. We set up a coat check system, and arranged for taxis to be waiting to transport everyone to the party. Altogether, Fresh Tracks was a great success. Even with a snow storm in action, the theater filled and DTW raised around \$18,000.

The second special event I helped to coordinate and execute was a \$50 a person pre-performance cocktail reception hosted by Virginia Millhiser, the President Emeritus of the Board of Directors. The purpose of the reception was to celebrate the opening night of the particular



artist who Millhiser supported and promoted. The reception consisted of cocktails, passed hors d'oeuvres, and mingling of other board members, major DTW donors, potential donors, and Millhiser's friends and colleagues. The event was held on March 17, 2010 in one of the two dance studios. Our job as the planners was to coordinate each detail involved. That included the actual set up and breakdown of the event, hiring a caterer, renting tables, chairs, and linens, and transforming the dance studio in a way to make it intimate and inviting. We covered the mirrors in draping, added interesting lighting with the help of DTW's Lighting Supervisor, placed flowers and candles on the tables, and turned on appropriate background music.

Prior to the event, I worked with Millhiser to make a guest list and send out invitations. I designed an invitation through a website called PaperlessPost.com (See Appendix E). This was emailed to all invitees and printed and mailed to those few who do not use email. The guests confirmed their attendance to the Manager of Individual Giving, and in turn she followed up with the receipt of their \$50 to attend the event. Again, I drafted the acknowledgements of each guest's donation.

The last special event in which I was involved was a more casual celebration with no fundraising aspect. It was the Season Wrap-Up Party. The party was after the last performance of the organization's main season. It took place on April 1, 2010 in the lobby of DTW's building. We sent an email blast to invite all of the season's artists, members, board members, and other close colleagues involved in making the season happen. DTW provided snacks, wine, and a signature cocktail to the guests. The day of the event, I helped select and purchase the food and drinks and set up the lobby in a way to make space for the large group of people.

Because I was a full-time intern, I had time to lend a hand in the Development Department. That involved assisting the Manager of Individual Giving, Editha Rosario, with

some of her daily tasks as well as a specific fundraising project. Rosario kept a close relationship with the Board of Directors. It was important, because she was the one dealing with their individual donations as well as the others they brought forth to contribute. She sent weekly correspondence to the board members in order to keep the relationship strong. She assigned me to put together a weekly email to send to the board called “This Week at DTW!” (See Appendix F). In this email, I listed all of the performances, audience engagement activities, dates, times, ticket prices, and an idea of what to expect from each artist.

In February, Dance Theater Workshop received a challenge grant for the spring from a board member. The challenge was presented so that if DTW could raise \$25,000 in donations by April 3, then the board member would match it. I helped brainstorm to develop ways to bring in the money. With help from the marketing department, we came up with a catchy and exciting way to build interest and, hopefully, contributions. The fundraising drive started on February 17 when we had a direct mail and email materials sent out to the mailing list explaining the challenge and how to donate (See Appendix G). All acknowledgement letters to the donors for this fundraising drive were done by me, making sure they had all the information needed to make it a tax write-off (See Appendix H).

Along with my intern responsibilities, I was able to learn and work with the organization’s fundraising database software called Raiser’s Edge. Every donation from the special events and spring fundraising drive had to be entered into the database in the specific donor’s profile. I also used the software to keep track of who was invited to each event, who attended, how much each person donated, and if their donation had been acknowledged.

### **CHAPTER THREE: S.W.O.T. Analysis**

A S.W.O.T. analysis is an important tool for a non-profit organization in assessing both its current health and its success in executing its mission. This strategic planning method helps to evaluate the strengths, weaknesses, opportunities, and threats of an organization. Looking deeply into these internal and external factors will help to illustrate the organization's current status and outline future goals and objectives to which it can strive for. The strengths and weaknesses are both internal factors that can be directly controlled within the organization. Opportunities and threats are both factors that are present in the external environment that cannot typically be managed within. However, it is important for the non-profit to be conscious of these external factors.

In this chapter, the results of a S.W.O.T. analysis on Dance Theater Workshop's audience development issues are presented and explained. The analysis focuses on the organization's ability to grow a solid audience base. It is a close look at their strategies for encouraging repeat audience members. The areas in which DTW is strong as well as those that need improvement will be discussed. However, DTW is a lead presenter of contemporary dance in the United States consisting of a strong, creative, and successful marketing department with very few weaknesses. The analysis also evaluates factors outside of DTW that may help the organization and those that may hinder its abilities to fulfill its objectives.

#### **Strengths:**

- Engaging and educating the audience
- Social media presence

- Reputation for presenting high-quality performances

#### **Weaknesses:**

- Lack of creativity in the Audience Engagement program activities
- Lack of online interaction from audience members

#### **Opportunities:**

- Growing acceptance and appreciation of nontraditional art by viewers
- Chelsea becoming a prominent artistic area of NYC

#### **Threats:**

- United States economy at a low point
- Much contemporary dance is not family friendly
- Contemporary dance can be unpredictable

#### **Strengths**

##### *Engaging and educating the audience:*

Having an Audience Engagement program remains a strength in DTW's process of creating an audience, educating that audience, and having them come back for more. The program's essential goal is to promote interaction between the artist and the viewers in order to facilitate the viewer's understanding of the work and the process the artist takes to generate such work. With helping the audience members understand the artists' processes and ideas, they can begin to interpret the meaning. The results in a 2005 survey researching psychological responses to dance showed that audience members "presented with specific information about the choreographic process and ideas on how one may interpret the piece were more likely to interpret the work consistent with those ideas expressed in the information session" and have a

better understanding of what they were viewing.<sup>5</sup> Having the audience more in control of their thoughts is a way that they can more easily relate to what they are seeing. Once a connection such as this occurs, the consumer may be more likely to return for more.

*Social media presence:*

The Marketing Manager at DTW works consistently to keep the organization visible on many social media and networking websites. The organization's performances are submitted to all public event calendars such as WNYC, NYCGO.com, DanceNYC, etc. Maintaining Dance Theater Workshop's social networking presence on Twitter, Facebook, and Dance-Tech.net is another major task that is successfully executed at DTW. DTW's Twitter name is @DanceTWorkshop, and as of October 2010, it has 1,871 followers.<sup>6</sup> On the Facebook networking site, DTW has a business profile currently with 3,183 "friends."<sup>7</sup> The organization also posts PodCasts regularly of the speakers and discussions at the audience engagement activities.

The constant presence of DTW on the internet and especially on social media websites is very important in the goal of audience building. Because the majority of Americans have become more and more technologically knowledgeable, the internet has become a norm in means of communication. These networking sites are tools for communication, education, and exposure. Remaining visible online as well as in print is essential in reaching a large consumer base in order to inform them about the organization and persuade them to come to a show.

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<sup>5</sup> "Making Sense of Contemporary Dance: An Australian Investigation into Audience Interpretation and Enjoyment Levels." MARCS Auditory Laboratories & School of Philosophy, University of Western Sydney. February 2005.

<sup>6</sup> Twitter. <http://twitter.com/DanceTWorkshop>

<sup>7</sup> Facebook. <http://www.facebook.com/#!/pages/Dance-Theater-Workshop/6206529793?ref=ts>

*Reputation for presenting high-quality performances:*

Dance Theater Workshop is and continues to be a highly respected institution dedicated to the growth and exposure of contemporary dance in New York City. DTW has created a strong presence and positive reputation for itself in the contemporary dance world locally, nationally, and internationally. Locals in the "downtown-dance" scene always know it is the place to see the best of current and emerging artists who are moving dance forward. This fine reputation keeps the interested public constantly in tune with the happenings at DTW. It also helps to keep ticket buyers somewhat at ease when spending money on tickets to performances, because they know they will experience intriguing productions in a technically advanced theater.

**Weaknesses**

*Lack of creativity in audience engagement activities:*

During my experience with coordinating the engagement activities, I found that the activities were blending together, with not much variety between them. They each involved discussions but with different people leading each one. While dialogue among the audience members, artists, and experts remains important, an organization promoting such creativity and diversity in its performances could make the activities more interesting.

Survey results suggest that a gap between the presenter's needs and the artists' capacities results in a barrier to offering engagement activities.<sup>8</sup> DTW found itself struggling to get the artists to help in the development of the audience engagement activities. This may be because of the newness of the program and the artists not understanding the positive impact the engagement activities can have on them and the organization. With full artist participation and input, the

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<sup>8</sup> "Survey of Current Audience Engagement Practices." Dance/USA. July 2009.  
[http://www.danceusa.org/uploads/EDA/Survey\\_CurrentEngagmentPractices.pdf](http://www.danceusa.org/uploads/EDA/Survey_CurrentEngagmentPractices.pdf)

activities would be more successful in intriguing audience members and having them come back for more.

*Lack of online interaction from audience members:*

Although DTW is visible on social networking websites which is good for awareness and education, there is a lack of discussion and interaction from its viewers. DTW posts thought provoking blogs and receives little response or dialogue from any performance attendees or contemporary dance appreciators. Getting people interested and involved in the content online could lead to expanding the audience. A new study released by the National Endowment for the Arts may ease tensions around electronic media and audience participation, and proves the necessity for wide-spread and consistent online audience engagement. The NEA report, “Audience 2.0: How Technology Influences Arts Participation,” persuasively makes the case that online arts engagement supports, extends, buffers, and diversifies real-life arts going audiences.<sup>9</sup> According to another NEA survey, a mere 7% of the U.S. adult population attends live dance performances. That number increases to just 7.9% when those who participate through electronic media are included. The dance community must do a better job of entertaining and educating individuals through online engagement.<sup>10</sup>

## **Opportunities**

*Growing acceptance and appreciation of nontraditional art by viewers:*

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<sup>9</sup> “Audience 2.0: How Technology Influences Arts Participation.” National Endowment for the Arts. June 2010. <http://www.nea.gov/research/new-media-report/New-Media-Report.pdf>

<sup>10</sup> “2008 Survey of Public Participation in the Arts.” National Endowment for the Arts. November 2009. <http://www.nea.gov/research/2008-SPPA.pdf>

Contemporary dance is becoming more popular and prominent in the country and especially in New York City. The number of contemporary dance and art lovers continues to grow throughout this relatively new millennium. The majority of the people supporting contemporary dance consists of those that are broadminded and forward thinking. These liberal minded people tend to be more open to new ideas and realizations. A new nationwide study released by the nonpartisan Bay Area Center for Voting Research (BACVR) ranks the political leanings, surveying American cities with a population over 100,000. The study found that New York City was in the top 25 most liberal cities in the United States.<sup>11</sup> In an experiment reported in the journal *Nature Neuroscience*, scientists at New York University and UCLA show that political orientation is related to differences in how the brain processes information. Previous psychological studies have found that conservatives tend to be more structured and persistent in their judgments whereas liberals are more open to new experiences. The latest study found those traits are not confined to political situations but also influence everyday decisions.<sup>12</sup> Therefore, NYC remains a city highly capable of supporting, accepting, and appreciating contemporary dance.

*Chelsea becoming a prominent artistic area of NYC:*

In the 1990s, much of Manhattan's art scene that was located in SoHo moved to the West Chelsea neighborhood. This included many art galleries and studios. Constantly since that time, Chelsea has become known as an artistic hub in Manhattan. Along with the galleries, the community is home to many highly regarded performance venues other than DTW. Among

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<sup>11</sup> "The Most Conservative and Liberal Cities in the United States." The Bay Area Center for Voting Research. [www.votingresearch.org](http://www.votingresearch.org)

<sup>12</sup> Amodio, David M. "Neurocognitive Correlates of Liberalism and Conservatism." *Nature Neuroscience*. September 9, 2007. <http://www.nature.com/neuro/journal/v10/n10/full/nn1979.html>



them these spaces are the Joyce Theater, one of the city's premier modern dance emporiums and The Kitchen, a center for contemporary theatrical and visual arts.

## **Threats**

### *United States economy at a low point:*

Although we are in the process of coming out of a recession, the people in our country will more than likely feel its impact for the next three to five years. This definitely has and will continue to distress the success of the entertainment industry. In some of the first measurements of the burden of the recession, New Yorkers' median income and house values declined between 2006 and 2009, and the percentage of people dependent on food stamps soared, according to census data released.<sup>13</sup> This average decrease of 25 percent in household income could continue to reduce the amount of money spent on viewing the arts, because entertainment can easily move to the bottom of the list of necessities.

### *Much contemporary dance is not family friendly:*

Contemporary dance largely focuses on controversial issues of the past and present such as AIDS, racism, sexuality, etc. which can be inappropriate for children at times. Also, contemporary dance and nudity are hardly strangers. Many performances at DTW last season included the removal of all clothing. In addition to being a thrill, it was presented as a metaphor, one that has become constant across contemporary dance: cutting away layers to get to the skin. Because of the serious themes of the contemporary dance world, the potential audience is significantly limited. The general household raising children would not be part of the target

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<sup>13</sup> 2009 American Community Survey. U.S. Census Bureau. September 28, 2010.  
[http://www.census.gov/acs/www/data\\_documentation/2009\\_release/](http://www.census.gov/acs/www/data_documentation/2009_release/)

audience. A general family outing with children would not include the avant-garde aesthetic of nudity that consists in contemporary dance. Not only do some of the performances actually contain content not appropriate for a young audience, but even if it was appropriate, the reputation of contemporary dance implies it is for an adult audience.

*Contemporary dance can be unpredictable:*

Contemporary dance varies greatly among each artist, therefore, making it difficult to develop a returning audience. Its apparent uncertainty can make it difficult to sell. Viewers may come to one presentation and not be able to relate to it in any way. Because of this, they may not return to see more, although, they might thoroughly enjoy another artist. The inconsistency and surprise that consists in contemporary dance can intrigue many people, but at the same time, turn others away. Defining this style of dance can be difficult, as contemporary dance is extremely fluid and unformulated.

## CHAPTER 4: Best Practices

After Dance Theater Workshop opened its new space in 2002 in an 11-story mixed-use building, its annual deficit grew rapidly. The new building largely accounts for the organization's financial struggle. Adding greatly to DTW's expenses, the mortgage demands payments of \$360,000 a year.<sup>14</sup> New York Times writer Claudia La Rocco explains how "Dance Theater Workshop is one of many organizations that have invested in buildings in recent years, hoping for homes in which to safeguard their artistic mission."<sup>15</sup> These acquired spaces have become burdens, contributing to escalating deficits and distracting the institutions from their core purpose. Their massive debt leaves DTW struggling to get in the clear without sacrificing its mission.

The recent recession has made the organization's financial situation significantly harder to correct. Arts groups have been among the hardest hit during the recession. The economy is hurting fundraising efforts, attendance at events, and membership numbers at many organizations. DTW has struggled to pay off its debt because of many reasons. The economy at a major low has caused DTW's ticket sales to drop and the fundraising climate to be rocky, therefore making it more difficult to lower the debt. This chapter collects and reviews some of the opinions, studies, and hypotheses on effective methods and suggestions for raising money in an economy coming out of a recession. It also makes recommendations for future efforts Dance Theater Workshop can take to enhance its ability to raise money in trying times.

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<sup>14</sup> Dance Theater Workshop, Finance Committee Report. December 9, 2009.

<sup>15</sup> Claudia La Rocco. "Home is Where You Hang Your Debt." The New York Times. April 5, 2009. [http://www.nytimes.com/2009/04/05/arts/dance/05laro.html?\\_r=1](http://www.nytimes.com/2009/04/05/arts/dance/05laro.html?_r=1)

In a survey conducted by the Nonprofit Finance Fund, non-profit organizations reported that all forms of financial support were drying up. Sixty-two percent said they were bracing for their foundation grants to fall, while 49 percent predicted that contributions from individuals would drop and 43 percent expected less government support.<sup>16</sup> And to make things even worse, it was announced in 2009 that New York State funding for arts grants was being reduced by \$7 million both in 2009 and 2010.<sup>17</sup>

Because of the decrease in arts grants, other fundraising efforts must be conducted to make up for this loss. An article was published in *The Chronicle of Philanthropy* regarding five effective strategies to remember for fundraising during an economic downturn.<sup>18</sup> Although, the country currently is considered out of the recent recession, non-profit organizations will feel the impact for a few years and should remain cautious. The article first explains that an organization should avoid making fundraising cuts. Reducing the number of development staff could push an organization back in terms of getting funds. Staff members could become overworked and exhausted leading to overlooking a potential donor or missing a grant application deadline. Secondly, the organization is to keep a close relationship with top donors. It explains the importance of deepening the relationship with these donors and making sure they know how vital their donations are to the organization. Along with keeping in close communication with top donors, another recommendation is not to ignore the people who have stopped giving. It is imperative to remain sensitive to others' financial struggles but also staying in touch will make it more likely for them to donate again when times are better.

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<sup>16</sup> Survey: America's Nonprofits in Danger. Nonprofit Finance Fund. April 2009.

<http://nonprofitfinancefund.org/news/2009/nonprofit-finance-fund-survey-americas-nonprofits-danger>

<sup>17</sup> "Deficit Reduction Deal Cuts the Cuts." New York Nonprofit Press. February 4, 2009.

<http://www.unhny.org/advocacy/pdf/CB/News%20Section/NYNP%202.4.09.pdf>

<sup>18</sup> Holly Hall. "Fundraising Strategies for Troubled Times." *The Chronicle Of Philanthropy*. February 7, 2008.

<http://philanthropy.com/article/Fund-Raising-Strategies-for/60965/>

The Chronicle's fourth suggestion is for the organization to be as compelling as possible. Make sure donors know the impact the organization has on the lives of the people it touches such as artists, audiences, staff, and the surrounding community. And lastly, collaborating with other groups in the community is strongly recommended. Coming together with similar organizations can bring in fresh ideas, get more people involved, and create a sense of unity in the local community during tough times.

Scaling back special events seems to be an obvious reaction to a financially devastated economy and one that is highly recommended. There is just no need for extravagant events as in years past. Patrons of the events will appreciate organization's attempt to take control in trying times. However, it is important to strive to make the experience as enjoyable as in the past. Cutting back the expenses of an event and not the ticket price is an immediate method of raising extra funds. Lowering the admission cost might not be wise, because the organization does not want "to be in a position of devaluing an event they have worked so hard to make valuable."<sup>19</sup>

Engaging more closely with the Board of Directors is a necessity for an organization in order to work through financial hardships.<sup>20</sup> This can be done through more reporting and increased communication in order to keep them informed of the current financial situation. Non-profit boards are often made up of people that do not have a lot of time, are moving in ten directions, and are likely on other boards. The key is to re-engage them, and make them remember why they are there. It is crucial for the organization to make its cause the most important one the board members are involved with.

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<sup>19</sup> Jim Leighton. "Planning Special Events During a Recession." The Chronicle of Philanthropy. February 2009. <http://philanthropy.com/article/Planning-Special-Events-During/63280/>

<sup>20</sup> Anne Howard. "Engaging Board Members in Fundraising Efforts." The Chronicle of Philanthropy. June 14, 2007. <http://philanthropy.com/article/Engaging-Board-Members-in/54736/>

Maintaining and fulfilling the organization's marketing and public relations initiatives is essential in bringing in donations and selling tickets. Building buzz about the good work the organization is presenting will help with soliciting donations. The more viewers and donors know about the organization and see the organization's name around, the more likely they are to purchase tickets and contribute. It is also important to create techniques to measure the actual results of the marketing tactics.<sup>21</sup> These measurements can then be used to understand what is or is not working in terms of reaching the public.

## **Recommendations**

When examining this research, it is clear that Dance Theater Workshop is potentially on the right track as far as making changes to get through the recession. They have worked hard to keep up relations with donors, engaged more closely with the board, and scaled back their elaborate special events. However, there are a few things DTW may want to consider changing or improving in its efforts to reduce its ongoing deficit during tough economic times.

Reaching out to other non-profit arts organizations and collaborating to raise money, remains a method that DTW has not attempted. Organizations can have a greater impact and generate more attention by working with others, especially for special events. There are many close "friends" DTW could reach out to, including The Joyce Theater which is located a block away and contains a similar mission.

DTW's current development staff consists of two people, the Manager of Institutional Giving and the Manager of Individual Giving. These two staff members bear responsibility for

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<sup>21</sup> Lara Goetsch. "How ROI Strategies Can Work for Arts Organizations." National Arts Marketing Project. October 1, 2009. <http://www.artsmarketing.org/resources/article/2009-10/how-roi-strategies-can-work-arts-organizations>

increasing donations and grants in order to decrease the debt. Bringing in more full-time staff could hinder the financial status; however, reaching out to board members and college interns to help in the fundraising efforts would definitely be beneficial.

One similar organization DTW may want to look to for guidance in best practices in bringing in donations and increasing ticket sells is the non-profit contemporary dance presenter, Performance Space 122 (PS122), also located in New York City. It started as an abandoned school building that began being used as visual artist studios and rehearsal and workshop space for dancers. In 1980, a group of choreographers and performers collaborated to make it an official performance space, beginning its presentation history that year. A few years later, its first professional staff member was hired to curate and focus the overall planning. Now PS122 “boast[s] two theatres with presentation programs of dance, performance, music, film, and video, professional technical and administrative staffs, a national touring program, an active commission program, low-cost rehearsal space and more.”<sup>22</sup> Similar to the mission of DTW, PS122 remains committed to finding, nurturing, and presenting the best emerging performing artists.

After the recession hit and the industry was struggling, PS122 came up with a creative way to bring in audience members and promote returns. They created a new technique for grouping ticket sales called the “PS122 Passport”. Purchasing a Passport is an easy and affordable way for art lovers to see performances at PS122. The Passports are bundles of five tickets for \$55. This is almost a 50 percent discount for the viewer with current ticket prices at \$20 a ticket. They can be used in any combination to the organization’s season performances.

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<sup>22</sup> “Mission and History. Performance Space 122. <http://www.ps122.org/about/>

The person purchasing the passport also gets discounts at business in the East Village area such as restaurants and spas.

The Development Director at PS122, Morgan von Prella Pecelli, also mentioned a few important tactics for an organization to remember while fundraising in a low economy. She mentioned the importance for an organization to have a strong leader who has a plan. Also, it is essential to focus on the present and future and not on the past. A Board of Directors that allows itself to be restructured can be beneficial during tough times. And finally, an organization that is struggling financially should keep an emphasis on regaining fiscal health, not simply on cutting spending.



## **CHAPTER 5: Contributions of the Intern**

### **Short-term Contributions**

Throughout the course of the internship at DTW, I assisted in the creation and execution of 3 major events. I helped craft and implement marketing strategies for the Spring Challenge Fundraising Drive, bringing in over \$50,000 to the organization. During each of these projects, I carried out all of the follow-up involved in the donations. This included entering the donation amounts in the database and writing the acknowledgements. With taking over this detailed process, I am confident that I freed up much of the time of the Manager of Individual Giving, Editha Rosario. Therefore, she was able to devote greater focus on soliciting donations and building relationships with individual donors. One person in particular took a little extra attention on her part, but eventually he made a \$10,000 donation.

My internship started at the beginning of January and ended at the end of April. On February 15, the Manager of Audience Engagement (my supervisor) left the organization and moved to California. Her duties and responsibilities at DTW were split and distributed for two current staff members to take over and execute. The audience engagement duties were taken on by the Manager of Membership, and the special event duties were taken over by the Manager of Individual Giving. Because at that point I had the experience in engagement activities and one full-size special event, I was able to help make this transition much easier. I knew the basic processes and details involved and was able to help guide the staff members in the right direction.

At one point, I was known as the Audience Engagement/ Special Events/ Marketing/ Development intern. Needless to say, I gave a large amount of support to each of these areas

throughout my time at DTW. This extra help was quickly accepted and greatly appreciated. Being able to keep the staff from being overloaded had me contributing greatly and learning as much as possible about the organization.

### **Long-term Contributions**

I conducted a substantial amount of research on new potential sponsors for the Audience Engagement program and special events such as wine and liquor sponsors for the parties. Through contacting businesses in the neighborhood, I was able to compile a list of businesses with the ability or interest in supporting DTW in some way. This list was created to be used for special events when the organization was in need.

Another long lasting contribution I made at DTW was a project in the membership department. It involved creating online accounts for members so they can logon to the organization's website in order to utilize the services. This database project took many hours but supplied DTW with great help and advancement for the future.

During a staff meeting, the point was brought up that having an overall checklist for any performance or event that was presented by DTW would be extremely beneficial to staff members. The Event Check List would be a simple event rundown created by the department in charge on the event and would be available on the shared drive for all staff. It would help to keep everyone knowledgeable about what exactly was happening for each event. Having made a similar checklist in my previous job in the Music Department at the University of New Orleans, I stepped in to help with its creation providing recommendations based on my experience. (See Appendix I).

## CONCLUSION

Dance Theater Workshop continues to be a leading organization for presenting contemporary dance. It provides an abundance of programs while producing high quality dance performances to the public. Within the administration of the organization, the staff and Board of Directors conduct the business operations in a professional manner while keeping a creative environment. The organization has been successful for many years and continues to enhance its positive reputation. However, its financial situation remains a problem, and DTW should continue to work towards improving that situation and at the same time, being careful not to sacrifice its mission. The studies and analyses that give suggestions to non-profit arts organizations for getting through tough economic times should be utilized. Hopefully, an improvement in the country's economic situation will not be too far in the future. Until then, a constant focus on revamping the fundraising and marketing strategies could definitely help.

During my four month internship in New York, I learned a great deal about the administration of a non-profit arts organization. Seeing the day-to day operations of an organization of this size and caliber expanded my knowledge enormously. Everyone on staff at Dance Theater Workshop helped to make sure I was getting the most out of my experience. I can take with me invaluable knowledge for the future, mostly because I was able to participate in the duties of multiple departments within the organization. It became extremely clear to me how much hard work must be put forth from the staff in order to keep the organization producing, offering programs and services, and fulfilling its mission. I also gained a great understanding for the importance of donor relationships. There is major time involved in nurturing and keeping these relationships strong, but it remains essential for not only bringing in money but making

these people understand the significance of their donations. In the end, I left my internship feeling very satisfied and excited for the future. My experience at Dance Theater Workshop and the relationship I made while I was there ended up playing a large role in being offered my current position at the National Performance Network, an organization that was formed out of DTW.

I would like to thank Dance Theater Workshop for the professional experience and always treating me as an equal during my internship. I would also like to extend my gratitude and appreciation to the University of New Orleans. Everyone in the Liberal Arts College has been extremely helpful throughout my time in graduate school and during this thesis process. Lastly, I would like to thank Harmon Greenblatt, the Arts Administration Graduate Assistants, and my thesis committee for your time and support.

## **ABOUT THE AUTHOR**

Jenny Howell was born in Pascagoula, Mississippi in 1985. She resided in Pascagoula until moving for college in 2003. Howell graduated from Oklahoma City University (OCU) with a Bachelor of Science in Dance Management. During her time at OCU, Howell was a member of Students of Arts Management, American Spirit Dance Company, and Alpha Phi Sorority. An active student in the production team for performances by the Ann Lacy School of American Dance, she worked as Assistant Stage Manager, Student Technical Director, and Lighting Board Operator as well as other production positions. After graduating with honors, Howell moved to New Orleans to attend the University of New Orleans (UNO) where she is now a student in the Arts Administration Graduate Program. Howell worked as a Graduate Assistant in the UNO Music Department for three semesters. Her duties in the Music Department consisted of coordinating the school's Musical Excursions Concert Series, organizing the school outreach component of the series, as well as general office duties and student relations. At the completion of the graduate program in December 2010, Howell will receive a Master of Arts in Arts Administration. Currently working as the Program Assistant at the National Performance Network, Howell plans to continue a career in Arts Management and Event Planning.

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Twitter. <http://twitter.com/DanceTWorkshop>

“The Most Conservative and Liberal Cities in the United States.” The Bay Area Center for Voting Research. [www.votingresearch.org](http://www.votingresearch.org)



## APPENDIX A: Board of Directors

The current members of DTW's Board of Directors are as follows:

### Officers:

Paul S. Engler, **President**  
Virginia Millhiser, **President Emeritus**  
Michael J. Connelly, **President Emeritus**  
Helen Heineman Haje, **Vice President**  
Leonard Pack, **Vice President**  
Martha Sherman, **Vice President**  
Alison Deans, **Treasurer**  
Judy Gluckstern, **Secretary**

### Committee Chairs:

Alison Deans, **Finance Committee Chair**  
Carol Bryce-Buchanan, **Board Nominating Chair**  
Susan Hullin, **Marketing Chair**  
Susan Marshall, **Artist Committee Representative**  
Joanne Schnell, **Planning and Development Chair**

Jonah Bokaer  
James-Keith Brown  
H.T. Chen  
Francine Columbus  
Maura Donohue  
Keely Garfield  
Edward Henry  
Sam Kim  
Drusilla Lawton  
Nicholas Leichter  
Bebe Miller  
Annie-B Parson  
Constance Poster  
Deborah Sale  
Marilyn Sobel  
Linda Tarnay  
David Thomson  
Andrew E. Vogel  
Virginia Walther  
Micki Wesson  
Reggie Wilson

## **APPENDIX B: Dance Theater Workshop Supporters**

### **Private support provided by:**

Robert Sterling Clark Foundation, Joseph and Joan Cullman Foundation for the Arts, Doris Duke Charitable Foundation, Foundation for Contemporary Arts, Fund for the City of New York, FUSED: French U.S. Exchange in Dance of the New England Foundation for the Arts, The Howard Gilman Foundation, Mertz Gilmore Foundation, The Greenwall Foundation, The Harkness Foundation for Dance, The Jerome Foundation, The Lambent Foundation Fund of Tides Foundation, Leon Levy Foundation, Multi-Arts Production Fund (MAP), National Dance Project of the New England Foundation for the Arts, The New York Community Trust, Open Society Foundations, The Jerome Robbins Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Scherman Foundation, Emma A. Sheafer Charitable Trust, The Shubert Foundation, Inc., Trust for Mutual Understanding.

### **Corporate support provided by:**

Bloomberg L.P., Consolidated Edison Company of New York.

### **Public support provided by the following government agencies and elected representatives:**

National Endowment for the Arts, New York State Council on the Arts, New York City Department of Cultural Affairs, Kate D. Levin, Commissioner, New York State Office of Parks, Recreation, Historic Preservation, Speaker Christine C. Quinn, New York City Council, State Senator Thomas K. Duane

## APPENDIX C: Dance Docent Email

### **Bruno Beltrão/Grupo de Rua**

***H3***

**Feb 20 – 23, 2010**

**(Saturday – Tuesday)**

**Tickets: \$15**

Post/Pre Show Dates: **Coffee and Conversation:** Feb 20<sup>th</sup> at 6:30 moderated by Carla Peterson

#### **DOCENTS:**

Feb 20: Carla

Feb 21: ?

Feb 22: Shalonda

Feb 23: Marya

#### **CURTAIN SPEECH (Not sure where yet. TBD.)**

Welcome to Dance Theater Workshop. My name is \_\_\_\_\_, and I will be the Dance Docent for this evening's performance. Please join me after the performance for **free wine and sparkling water** in the lobby, where you can chat about what you saw tonight, and ask me (or anyone else wearing the Dance Docent button) questions about Dance Theater Workshop. At this time, I would ask everyone to turn off their cell phones, and remind you that recording devices and photography is not allowed. I look forward to talking with you after the show!

Artist (s): Bruno Beltrão

Pronunciation: BROO-no BELL-trow / GROO-po day ROO-ah

Home City/Country: Brazil

NOTE: First U.S. tour; Bruno's NY debut  
hip hop/contemporary/capoeira (kuh-pware-uh) fusion

Work Title: *H3*

Premiere Status: New York premiere

Work Description: Bruno Beltrão makes his NYC debut in an anticipated first ever US tour. In his latest work *H3*, nine dancers from Bruno's company Grupo de Rua create duets that collide and balance against each other, incorporating elements of krumping, popping and floor-spins. Bruno's choreography has won him a string of accolades including 'Upcoming Choreographer of the Year' from *Balletanz Magazine*.

Dance Category: hip hop; Brazilian (capoeira); contemporary

**About the Artist**

***Bruno Beltrão*** was born in Niterói, near Rio de Janeiro, in 1979. In 1993 he began his first street dance lessons, in Niterói, with the Israeli teacher Yoram Szabo. From 1995 on, he engaged in research to get thoroughly acquainted with this dance style, still quite unheard of in Brazil.

In 1996 he created the company, Grupo de Rua de Niterói, with his partner Rodrigo Bernardi. During its first two years,.....

## APPENDIX D: Fresh Tracks Benefit Email



You are invited to a benefit performance of

**Fresh Tracks**

**Wednesday, February 10, 2010**

Celebrating the 2010 Fresh Tracks Artists:

**Vanessa Anspaugh, Jen McGinn, Liz Santoro, Eleanor Smith, Makiko Tamura/small apple co., and  
Enrico Wey**

**6:30pm Performance at Dance Theater Workshop**  
219 West 19th Street between 7th and 8th Avenues

Followed by a cocktail reception in SoHo with the artists  
52-54 Thompson Street (between Spring and Broome)

**\$150\* Ticket**

Benefit Inquiries: [sarahk@dtw.org](mailto:sarahk@dtw.org) or 212.691.6500 x383

\*All proceeds will support new works of dance and movement-based art at Dance Theater Workshop

Fresh Tracks is supported, in part, by the Greenwall Foundation

**APPENDIX E: Cocktail Reception Invitation**

You are cordially invited to join Dance Theater Workshop  
Producers' Circle Sponsors Virginia and Timothy Millhiser  
for a pre-performance reception celebrating the world premiere of

"Tyler Tyler"  
by Yasuko Yokoshi

Wednesday, March 17, 2010  
\$50 Ticket

Drinks and hors d'oeuvres 6:00-7:30 pm  
Performance 7:30 pm

Dance Theater Workshop  
219 West 19th Street (btw 7th & 8th Avenues)  
New York City

RSVP by Mar. 5 to Editha Rosario at (212) 691-6500 x 217 or [editha@dtw.org](mailto:editha@dtw.org)

[dancetheaterworkshop.org](http://dancetheaterworkshop.org)

## APPENDIX F: Weekly Board Email

Dear Members of the Board,

I hope this message finds you well. Below are this week's events and performances. Please note:

- The **Guest Artist Series** continues with the **American Tap Dance Foundation**. Please see below for more information.
- **Brian Gibbs** presents ***Burrowed Brow***, a video dance inspired by our Community **Choreography Twitter feed!** The showing will take place at DTW this **Friday, April 16**.

Please let me know if you have any questions.

Best regards,

Editha Rosario  
 Manager of Individual Giving  
 Dance Theater Workshop  
 219 West 19th Street  
 New York, NY 10011  
 (212) 691-6500, ext.217  
 Fax: (212) 633-1974  
 editha@dtw.org  
 www.dancetheaterworkshop.org

### **I. Guest Artist Series: American Tap Dance Foundation**

American Tap Dance Foundation presents

***Sound Check: A Tap Dance Journey***

**Apr 14 - 17 at 8:00pm**

**Apr 17-18 at 2:00pm**

**\$25 Tickets**

**\$15 for Students, Seniors, and Children**

**Bessie Schönberg Theater**

### **Pre-Performance Toast**

Apr 15 at 7:00pm

\$125 includes priority reserved seating for the performance and a "Party Pass"

Sound Check takes the audience on an exploration of tap dance as music, tap dancers as musicians, and the tap floor as a musical instrument. Premiere performances and reconstructed classics are woven together through a dynamic and whimsical composition blending live music, percussion, imagery, improvisation and choreography.

Through the Guest Artist Series, Dance Theater Workshop partners with dance companies and producing organizations we value as colleagues and whose work enriches the performing arts in New York City.

[Click here](#) to see the full schedule and to purchase performance tickets.

## **II. Brian Gibbs**

**Friday, April 16<sup>th</sup>**

**7:30 PM**

**FREE Admission**

**Reservations are encouraged**

David R. White Studio

Using the Twitter Feed of @common\_squirell (jump, eat, acorn, scratch, run, sniff) as a starting point, choreographer/director **Brian Gibbs**, dancer **Alex Jenkins**, videographer/director **Matthew Taylor** (aka. Dr. Bacon), and award winning composer, musician, and sound engineer **David Molina** have created a “serious dance with a big sense of humor.” Filmed in the woods of Virginia with a “Where The Wild Things Are meets Anime meets Tank Girl” costume *Burrowed Brow* is proof that community collaboration and the internet can be used for good, for fun, and for art.

About Brian: <http://thewinger.com/brian-gibbs/>

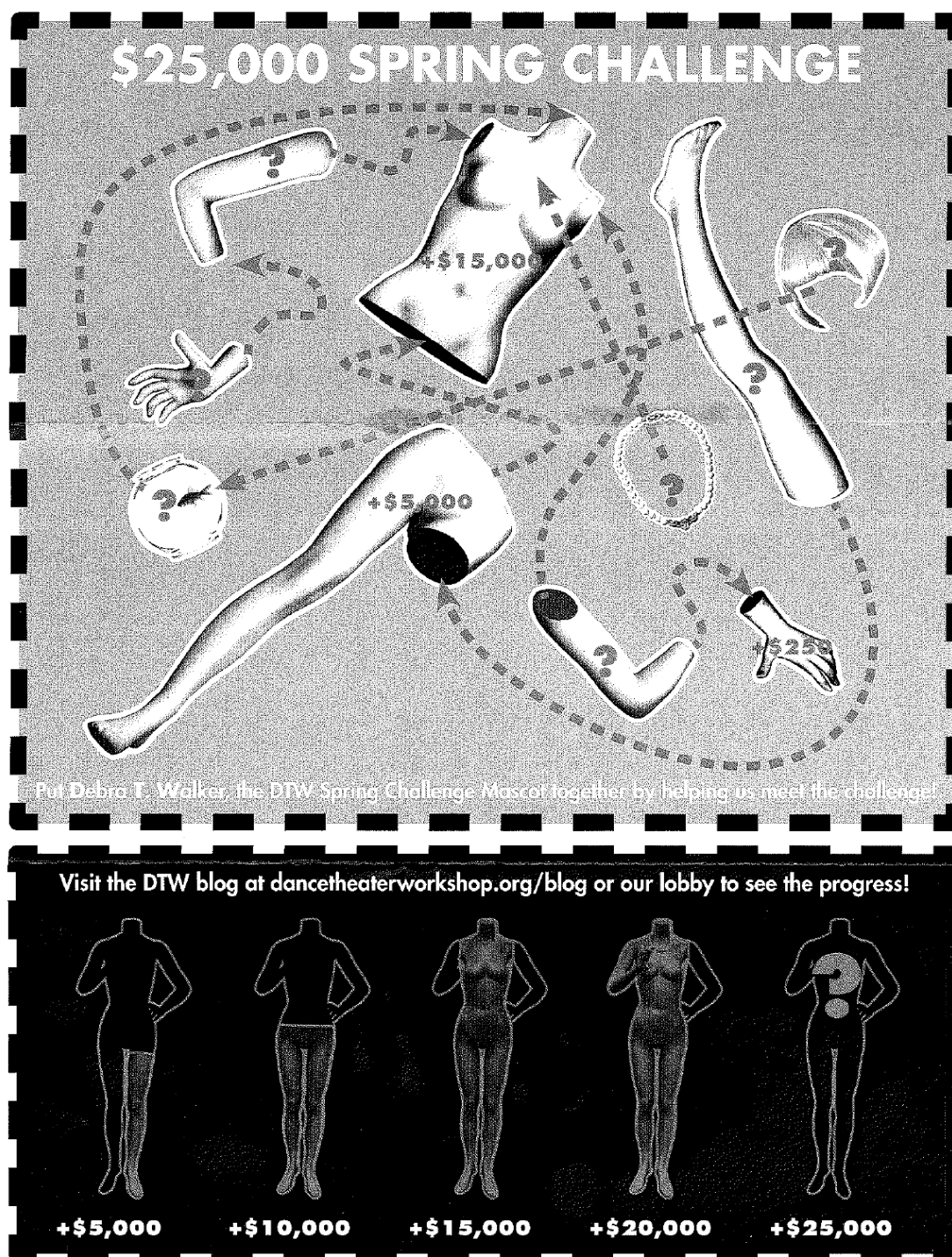
Follow Brian on Twitter: <http://twitter.com/btroubles>

***For reservations contact Editha Rosario, Manager of Individual Giving at [editha@dtw.org](mailto:editha@dtw.org) or 212.691.6500 x217.***

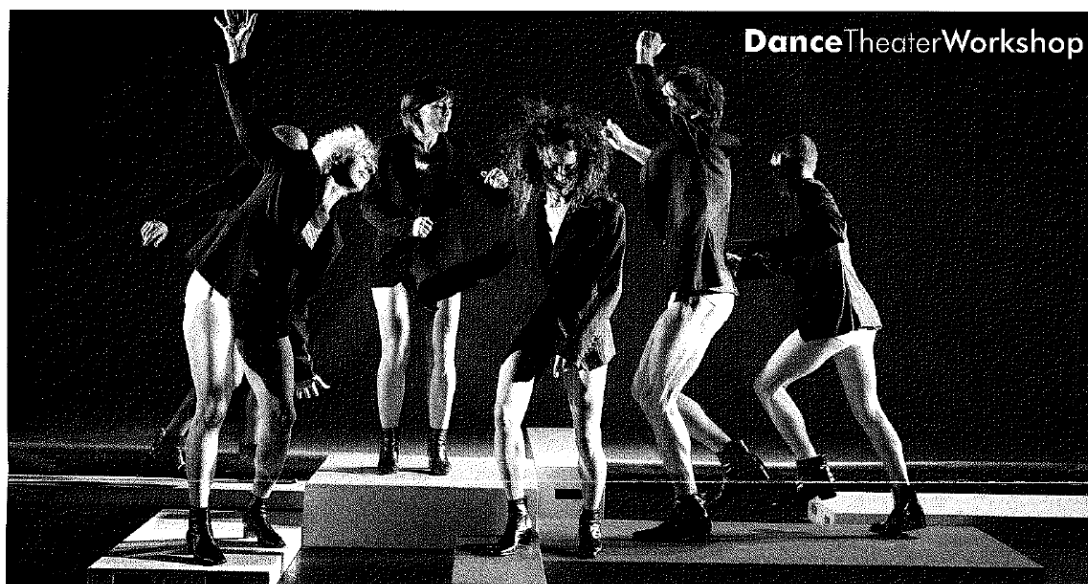


**APPENDIX G: Spring Challenge Marketing Material**

Front:



Back:



Dear Friend,

Spring 2010

For almost **45 years**, Dance Theater Workshop has served as a vibrant hub of artistic investigation for **contemporary dance and performance artists**. Hundreds of visionaries found an early artistic home at Dance Theater Workshop, including **Whoopi Goldberg, David Gordon, John Jasperse, Bill Irwin, Bill T. Jones, Meredith Monk, Susan Marshall, Bebe Miller, Mark Morris, Tere O'Connor, and Stephen Petronio**.

Today, we continue to support hundreds of dance makers and artists from New York City and around the globe. This spring, through the generosity of The Lucky Star Foundation, Dance Theater Workshop has been issued a **\$25,000 challenge grant** in support of the Fund for Continuing Innovation, which provides choreographers with means to develop, create, and present ground-breaking dance and performance on our stage and in our studios.

## If \$1 = \$2, then \$25,000 = \$50,000

If we raise \$25,000 by April 3, 2010, the foundation will match the amount for a total of \$50,000. Just think: if 1,000 supporters donate \$25 each, we will reach our goal!

Dance Theater Workshop is the only dance organization whose season was highlighted as "The Best of 2009" by critics in all major dance media (*The New York Times*, *Time Out New York*, *The New Yorker*, and WNYC).

We hope that each and every one of you will support this challenge and share in our commitment to **the most inspired artists of our time**.

Best,

 Andrea	 Carla	 Gretchen	 Shalonda	 Chloe	 Michael	 Nupur	 Richert	 Liliana
 Adam	 Megan	 Editha	 Vinny	 Kesa	 Marya	 Sarah	 Velky	 Amy

## APPENDIX H: Acknowledgement

April 1, 2010

Ms. Annabella Gonzalez  
4 E 89th St Apt Ph-C  
New York, NY 10128-0636

Dear Ms. Gonzalez,

On behalf of Dance Theater Workshop, our Board of Directors, and the artists we serve, I thank you for your contribution in support of our Spring Challenge. Your gift provides Dance Theater Workshop with the means to offer choreographers time and space to research and develop their art and to serve as the United States hub for innovative and evocative contemporary dance and performance.

Your gift also means that you are a member of the Dance Theater Workshop community. Membership is an essential component of our ability to provide artists with substantive opportunities to develop, create, and present work, while providing audiences with a user-friendly environment in which to engage with artists and the artistic process.

For your convenience, we have created a login and password:

Login: YOUR EMAIL ADDRESS

Password: YOUR LAST NAME + ZIP CODE

Please visit [engage.dancetheaterworkshop.org](http://engage.dancetheaterworkshop.org) and login to your account as soon as possible and change your password. Also, please note that if you already have a login, we did not create a new one for you!

For more information on how you can become involved with Dance Theater Workshop, please contact Editha Rosario, Manager of Individual Giving, at 212.691.6500 x 217 or [editha@dtw.org](mailto:editha@dtw.org).

Once again, thank you for your support. We look forward to continuing our partnership in the years to come.

Cheers,

Andrea Sholler  
Executive Director

*Dance Theater Workshop is a nonprofit 501(c)(3) organization. We received your donation in the amount of \$100 on 3/29/2010. Your gift is fully tax deductible and no goods or services were exchanged for this donation.*

## APPENDIX I: Event Checklist

### EVENT CHECK LIST

ID: \_\_\_\_\_

---

Who is the artist/group? \_\_\_\_\_

Are they DTW alumni? ☐

Fresh Tracks	<input type="checkbox"/>
Studio Series	<input type="checkbox"/>
Commissioned	<input type="checkbox"/>
Presented	<input type="checkbox"/>
International	<input type="checkbox"/>

What kind of event is it? ☐

if Other, What?: \_\_\_\_\_

Who internally is responsible? ☐

Where will it take place? ☐

If Off-Site or Other, Where: \_\_\_\_\_

Full Capacity Estimate # \_\_\_\_\_

Is this event... ☐

Specific member invites? ☐

Additional presenters involved? ☐

Who: \_\_\_\_\_

LOA or contract on file? ☐

Who earns the Box Office? ☐

What are the terms of the Split Box: \_\_\_\_\_

Specific Funding associated with event? ☐

Text: \_\_\_\_\_

Logo: \_\_\_\_\_

Is there a PC Sponsor? ☐

Who: \_\_\_\_\_

Is talent being booked? ☐

What is the running order of the event & who's responsible for each element?

---

Date(s): \_\_\_\_\_

Day(s): \_\_\_\_\_

Time(s): \_\_\_\_\_

Price of Admission: \$ \_\_\_\_\_

Is there a member discount? ☐

How is this being communicated? \_\_\_\_\_

Expected Running Time: \_\_\_\_\_

During regular box office hours? ☐ (Mon – Fri 5 – 9, Sat, Sun 12 – 8)

Open early/stay open late? ☐

Additional Hours Required: \_\_\_\_\_

Cost: \_\_\_\_\_

Who is paying? ☐

What is the budget (artist fees, commission &/or stipend, internal budget)? \_\_\_\_\_

---

What are the technical needs for the event?

Amplified Sound ☐

Mic required ☐

Audio Playback ☐

Audio format: \_\_\_\_\_

Video Projection ☐

Lighting Specific (beyond lights on) ☐

Any other tech needs: \_\_\_\_\_

Are stagehands/over hire needed? ☐

How many: \_\_\_\_\_

Hours: \_\_\_\_\_

Cost: \_\_\_\_\_

Billed to: ☐

Selling Tickets, Taking Reservations? ☐

Is a house manager required? ☐

Who is providing Ushers? ☐

Who is promoting the event? ☐

Who is handling press? ☐

Additional Lobby Signage or video? ☐

Is there a print program? ☐

Who is creating & printing program? ☐

Will Merchandise be sold? ☐

What: \_\_\_\_\_  
Where: \_\_\_\_\_

10% agreed upon:

Dance Docent?

Pre and/or Post Show Activities?

In-the-Works	<input type="text"/>	Moderator: _____
Coffee and Conversation	<input type="text"/>	Moderator: _____
Post-Show Talk	<input type="text"/>	
Dance Docents	<input type="text"/>	
Special Event	<input type="text"/>	Fill out form below.

#### SPECIAL EVENT LIST:

What: \_\_\_\_\_

Where:  If Other/OffSite: \_\_\_\_\_

Ticketed?

Cost: \$ \_\_\_\_\_

Artist Involvement: \_\_\_\_\_

Food?

Drink?

Is there a fundraising ask at the event?

Who is making the ask? \_\_\_\_\_

Fundraising materials needed?

What:  If Other: \_\_\_\_\_

What is the fundraising follow-up?

Who is the point person? \_\_\_\_\_

Other Special Cultivation Needs: \_\_\_\_\_